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BRITISH SLIDE CARRIERS

or

How to cause embarrassment during a show

By David Evans

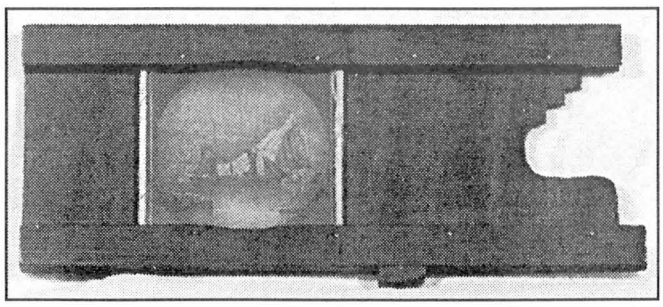
"In the first place I think that all lecturers will agree that each lantern picture should be fitted in a carrier of its own. The various forms of panoramic and shifting carriers which are fixed in the lantern while the glass pictures are passed through them at the time of exhibition are all very well for home use and private work, but in my opinion are not suitable for employment in public halls." (T C Hepworth 'The Book of the Lantern', 1888.)

Hepworth's objections were based on the vulnerability of unmounted glass slides, though he had to admit that the bulky nature of wood mounted slides made the slide carrier an attractive proposition on some occasions. Notwithstanding these objections, the author has not been discouraged from forming a small collection of some of the more bizarre examples of slide carrier. I must say, however, that the type I actually *use* is the very simplest of single carriers. The more complex types, I find, invariably jam at some point in the show!

This is not a complete résumé of the subject, but I hope you may find it of some interest. Of necessity, I have concentrated on British carriers. No doubt there were many strange varieties produced by American makers as well. Of these I have yet to learn! I shall deal with mine in approximately chronological order, to illustrate the development.

1. Anonymous push-through or "Panoramic" type

These were already in use by 1869 when the type was described by J. Traill Taylor in the British Journal of Photography. It was originally used, as the name suggests, for passing long panoramic slides through, and was probably the simplest slide carrier devised. **'The Optical Lantern, for Instruction and Amusement'** (3rd Ed. Hampton & Co., 1899) by Andrew Pringle describes this type as the "Chadwick", and it may well have been William Isaac Chadwick who first fitted guide springs inside such carriers. The one illustrated has springs to secure the first and second slides in the procession. Chadwick's 'Registering Carrier' was illustrated in his book 'The Magic Lantern Manual', published in 1878.



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British Slide Carriers continued

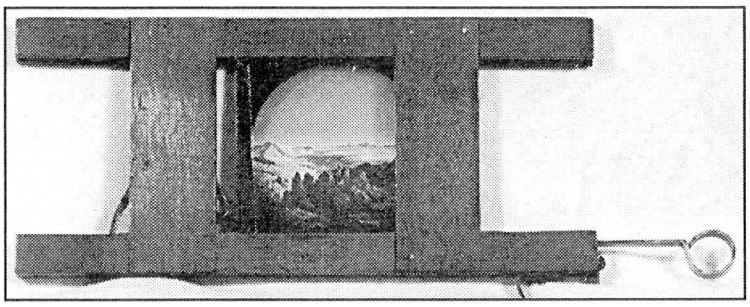
Lewis Wright (in **Optical Projection**, 1895) says "...more used some years ago than now....In this the wooden frame is the exact length of three common slides, and is clear from end to end, but has only one mask or opening in the middle, of the proper size. The carrier is left in the lantern, the more firmly fixed the better, *(this example has a small bracket screwed on the top which locates against the lantern stage)* and the slides are slid in, so that when a *second* slide is pushed in after the first, exactly even with the end of the carrier, the first or middle one is in place. A third is pushed in similarly; and after that, as a fresh slide is pushed in, care must be taken to catch the slide which is simultaneously pushed out. The chance of forgetting this is a risk about the panoramic form of carrier, which also has the great drawback of requiring both hands at the instant of changing. By having one end *(the entry end)* of the panoramic carrier cut into stops at different distances from the end, different sizes can be used after each other and still be centred.....The panoramic carrier has no other merit in my opinion."

2. Beard's Self-Centring

R R Beard[1] devised the self-centring carrier before the "dissolving" one (the "Eclipse" term refers to the "dissolve" effect, not the self-centring). He does not appear to have patented it, and we must assume its date to be a year or so before 1886.

Steward's catalogue describes the carrier:

"The advantage of this form of carrier is that, no matter what the length of the lantern photograph is, it becomes automatically centred on being placed on the brass runner and pushed home. By this means, any of the commercial photographs (English, Scotch, French, and American) can be used alternately and successively in the dark with perfect safety, and with infallible results. Other forms of carriers in the market, when employed for different size slides, require the operator's careful thought as to which length of slide preceded the one to be shown, or else were liable to allow the slide to fall and get broken"- priced at 5£.



CONVENTION 2000 UPDATE: CELEBRATING THE LANTERN IN LA-LA LAND

By Jere Guldin and Randy Haberkamp

With the convention less than a year away, we hope you'll start planning to attend the Magic Lantern Society's biannual convention now. We'll be including in-depth reports on what's happening in the next few issues of the Gazette, but it's not too early to go ahead and make your hotel reservations. The convention will be held at the Hollywood Roosevelt Hotel in Los Angeles beginning Friday morning, June 23rd and will conclude on Sunday, June 25th, however with so many things to do and see in Los Angeles, we highly recommend arriving at least on Thursday the 22nd so as not to miss a single minute of the convention, and plan on staying a few days before or after to allow for the full Hollywood experience.

Hotel reservations can be made now by calling (323) 466-7000. Special convention

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Magic Lantern Society of the United States and Canada

Correspondence should be addressed to:

Bob and Sue Hall
3321 114th Street
Gig Harbor, WA 98332
Hm: 253-851-8566

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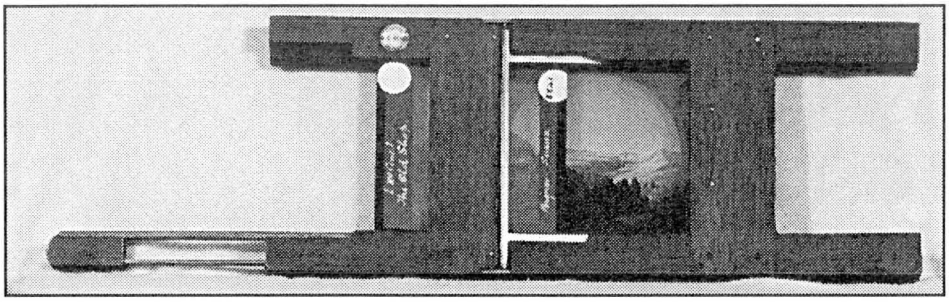
British Slide Carriers continued

Described in Lewis Wright's "Optical Projection" (1895) as follows:

> "If different sizes (of slides) have to be shown in the same lecture, the best carrier is probably that known in the trade as Beard's self-centring carrier. Whatever be the size of the slide, it has only to be placed upon the brass runner at the bottom and pushed up till it stops, and it will be in the centre of the stage."

Newton's catalogue describes the self-centring carriers as 'Patent' but not the dissolving ones. It also mentions a version of the self-centring carrier 'with metal masks' at 7£6d. This is one of the first slide carriers known to reliably jam during the performance!

3. Beard's Patent "Eclipse" (Ivory disc inscribed '"ECLIPSE" R R Beard Patent')

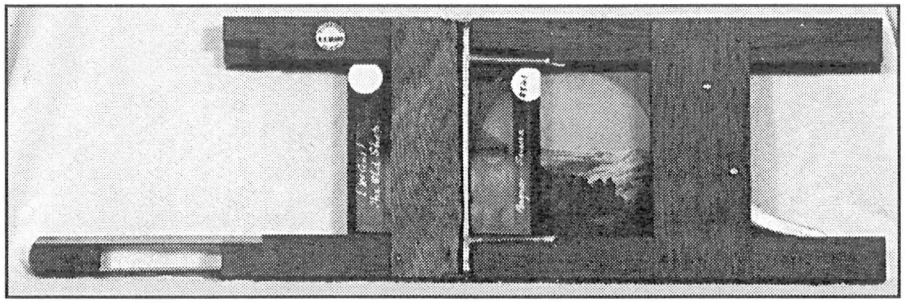


R R Beard granted British Patent No 7344 of 1st June 1886

Dissolving Slide Carrier

A runner slides in a groove at the bottom of a fixed frame. A brass rod and spring, attached to the runner, carries the second slide in front of the opening. For a short interval the slide is out of focus whilst the first slide is withdrawn and the second snaps into place. Priced at 10£6d in Steward's Catalogue.

3a. Beard's Patent "Self-centring Eclipse"



Presumably an extension of the above patent and a few years later (it was certainly well-known by 1897, when the Optical Magic Lantern Journal and Photographic Enlarger described it as "a complicated piece of apparatus but well worthy of the high recommendations it had received"), but no application apparently made. Combines the actions of the two above. Described in Steward's catalogue as 'The New Self-Centring "Eclipse" Carrier' and priced at 12£6:

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Convention 2000 continued

room rates are $99.00 per night for single or double occupancy. Please be sure to mention the Magic Lantern Convention when making reservations to qualify for this rate. If you feel like splurging and want to bask in the Southern California lifestyle, reserve a poolside cabana room for $119.00 per night (more about the pool later), or a one-bedroom suite for $189.00, or a two-bedroom suite for $239.00. Be advised that there is an additional charge for parking of $9.90 per night if you have a car.

Next issue we'll include more details about the convention itself. We've already got several offers for programs (though we're still interested in hearing from a lot more of you). In the meantime, we have lots to tell you about where you'll be staying and what there is to do in the immediate area. We've done nearly ten conventions at the Hollywood Roosevelt Hotel, and despite an exhaustive search of other area hotels, return to it as the hotel of choice for a convention such as ours.

A big plus for us about the Roosevelt is its history, though its lush lobby has been recently restored and its rooms renovated for modern sensibilities. It's the oldest operating hotel on Hollywood Blvd., and was the site for the first Academy Awards ceremony in 1929.

continued page 4

Convention 2000 continued

Its mezzanine is almost a museum itself, with artifacts from the early days of motion pictures, and displays illustrating the Roosevelt's own involvement with Hollywood history over the years. Its night club, the Cinegrill, has been around nearly as long as the hotel itself, and is still going strong as one of the most intimate cabarets around. We'll be sure to let you know who will be performing there, as the Cinegrill always offers an evening of song and romance the way they used to in the movies.

However, even if you don't care to be seen in a swimming suit, one of the best things about the Roosevelt is its pool. If you're an I Love Lucy fan, you'll recognize it as the inspiration for the swimming pool design in the several episodes where Lucy goes to Hollywood. It's the quintessential Hollywood pool, long and luxurious, replete with palm trees, surrounded by the poolside cabana rooms, including one frequented by Marilyn Monroe at the beginning of her career, and often returned to when she became nostalgic for those simpler times. We can't help but take a Hollywood approach to things and offer a "sneak preview" of the convention. We'll be having a poolside luncheon here on Saturday afternoon.

continued next page

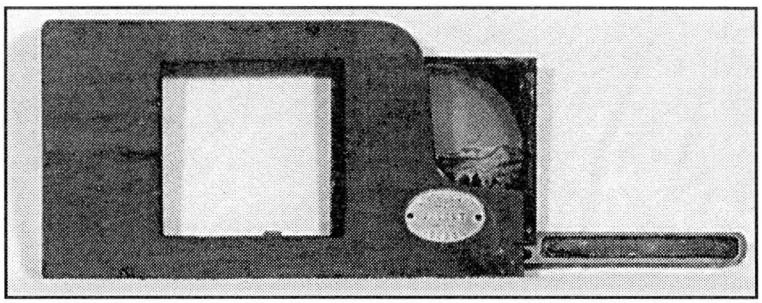
British Slide Carriers continued

"This carrier combines the well-known and successful "Eclipse" effect with the self-centring device originally brought out, ... The "Eclipse" arrangement has been improved, and the mechanism is such that the insertion of the slide, the changing and the withdrawal from the same side is performed with certainty, and the effect on the screen is very satisfactory, for there is no blank disc and no total darkness."

This example is the highly superior version with metal mask - probably priced at about 15£

Both these two can jam in quite a spectacular way if the slides are too thick!

4. "W C Hughes Patent, London"



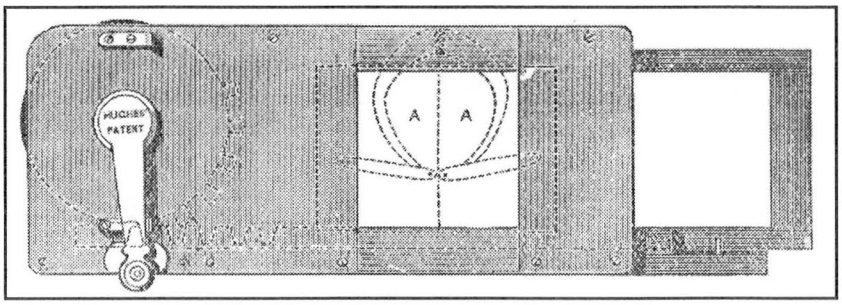
W C Hughes granted British Patent No 8076 of 17th June 1886

Self-Centring Slide Carrier

A runner, sliding in a slot at the bottom of a stationary frame, grips the slide. This is pushed forward against a pivoted stop and held by a spring at the top of the frame.

Fairly reliable, but leaves a white disc on the screen between slides.

5. "The Presto Carrier"- W C Hughes



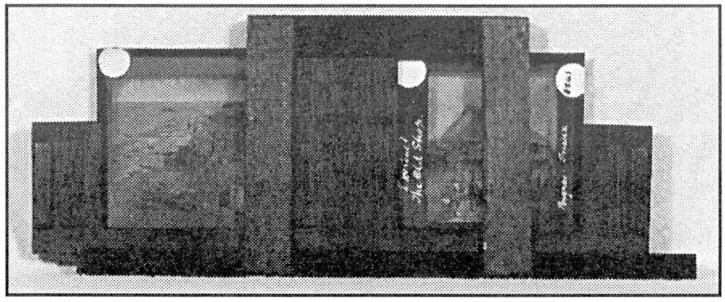
W C Hughes granted British Patent No 7348 of 17th May 1888, which included the Presto Carrier as part of a patent on the slide stage of a lantern. He also proposed square condenser lenses.

The Presto Carrier is operated by a crank handle. In the course of a half-turn of the handle, a pair of "vulcanite wings" are closed, the inner duplex frame moved across and the wings opened again. A second half-turn restores things to their former state.

Hughes says that "if the handle is turned rapidly the movement may be said to be instantaneous, although the screen is in darkness for the fraction of a second, yet it is not perceptible, as the impression is still on the retina of the eye, and the appearance is given of slides being flashed consecutively; if the motion is slower, the illusion is that of one slide being closed in from the side, and the second slide opens from the centre." The advantage is that the slides do not slide off the screen as they do in the conventional duplex carrier. Though I have seen an example of this, I do not own one, so the illustration comes from "The Art of Projection" by An Expert (by, or under the guidance of, W C Hughes, with the collaboration of Charles D Bishop).

I imagine this is pretty good at jamming, too.

6. "Optimus" Patent simple push-through 3/4 frame type



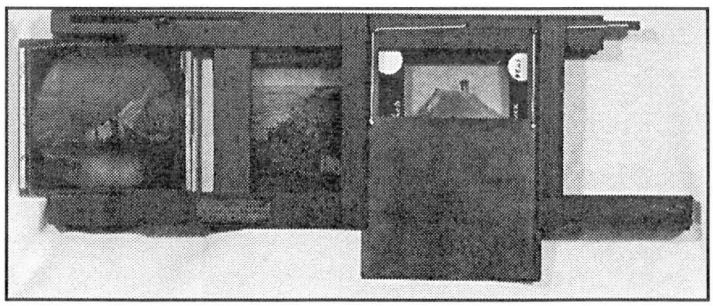
F L Perken, E T Perken, and A Rayment granted British Patent no 21,446 of 24th November 1892.

Duplex Slide Carrier

The original "Optimus" type. Consists of a fixed frame with a smaller double sliding frame within it. The slide in use is obtained by loading the inner frame and sliding it into the fixed frame. The second slide is then loaded into the vacant space in the inner frame, and obtained by sliding the inner frame fully the other way. The first slide can then be removed and replaced with the third slide, and so on. This is the standard duplex type of carrier which has been used for years and re-invented several times over and was still in use in the days of 35 mm slides. Further refinements will be described later.

Marketed under the "Optimus" brand name of Perken, Son & Rayment. Fortunately reliable, but boring.

7. "Davenports Patent Curtain Slide Carrier"



G Davenport granted British Patent No 15,819 of 20th August 1894

continued page 6

Convention 2000 continued

For those of you bringing along family members who won't be attending the convention, there's a multitude of things to keep them busy during the day—or to keep you occupied if you decide to arrive early or stay after the convention.

There are several tourist attractions within easy walking distance of the hotel including the Hollywood Entertainment Museum (which features the original sets from Star Trek and Cheers), The Guiness Book of World Records Museum, the Hollywood Wax Museum, and Ripley's Believe It Or Not Museum.

If you're interested in catching a movie, there are four vintage movie theatres in the immediate vicinity. The most famous movie theatre in the world, Graumann's Chinese, is located directly across the street from the hotel. The courtyard, sporting the hand and footprints in cement of practically all of Hollywood's top stars since the late twenties, is an attraction in itself. Ever wonder how you measure up to John Wayne or Bette Davis? Here's your chance. The interior of this 2000 seat theatre is equally impressive, and will likely be showcasing next summer's biggest blockbuster when you arrive.

continued page 6

Convention 2000 continued

Another great old theatre is the El Captain, which now houses the latest Disney releases, often featuring a live stage show featuring the Disney characters. It's a moviegoing experience the way it used to be, with plush seats and an organist performing before each show in a splendidly restored movie palace.

The Egyptian theatre has also been newly reopened after being closed for nearly a decade. It now houses the American Cinemateque, which showcases vintage American and foreign films, as well as new foreign and independent releases.

Of course, Hollywood sightseeing tours, tours of the stars homes, and other city excursions can be arranged right from the hotel, as it is centrally located to the Grayline tour office at the Chinese, and very close to the Universal Studios Tour. LA's new Getty Art Museum, as well as the Los Angeles County Museum of Art are within minutes, though advance reservations are recommended for the Getty. Disneyland is about an hour away by car.

One of the free entertainments offered in Hollywood is the Hollywood Boule-

continued next page

British Slide Carriers continued

Curtain Effect Slide Carrier

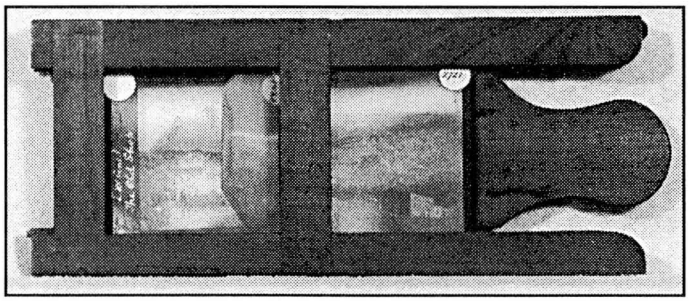
A curtain is attached to a slide carrier by cords working through eyes so that "when the curtain rises....the effect of a drop-scene is produced. The curtain may be rolled up on spring rollers...". In the author's example, the "curtain" is a metal plate. The number '51' is stamped into Davenport's embossed brass plate, indicating it is the serial number of this particular slide carrier.

Newton's catalogue describes it thus:

> ".... giving somewhat the appearance of a curtain being raised and lowered when changing from one picture to another". Priced at 7£6.

Jams easily, even when not giving a show.

8. The "Uno-Mano" Carrier by W H Tomkinson, 81 Dale St Liverpool (stamped "Patent Applied For")



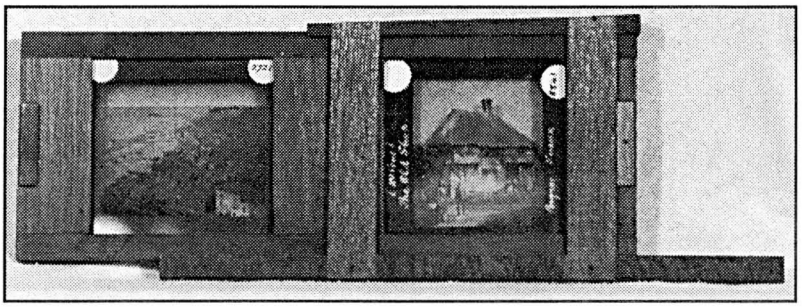
W H Tomkinson granted British Patent No 20,095 of 20th October 1894.

Slide Carrier with Shutter

The slide carrier has a number of grooves to take two slides and a thin plate which acts as a shutter. This plate may be transparent to produce a dissolving effect. In the example illustrated, the 'plate' is celluloid. Generally depressing.

9. "Optimus" Patent Duplex carrier

(This example stamped "J Hughes, Optician, Brighton", numbered 9514 in pencil and "1/6")



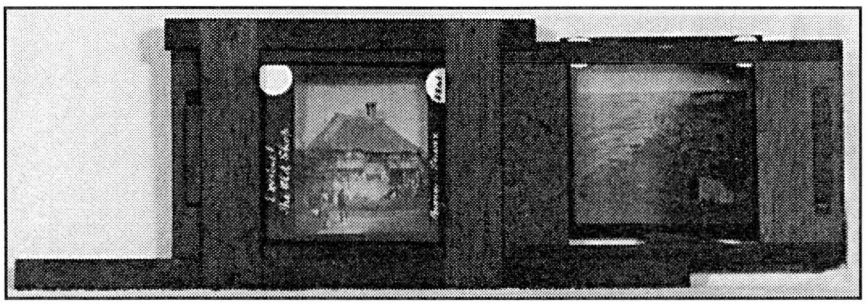
Described by Lewis Wright as "The best and simplest carrier for any single lantern, or bi-unial.....but it is only possible for slides of uniform size. There are two grooved frames with openings at the top, into which slides can be dropped, the two combined

British Slide Carriers continued

sliding freely from side to side in an outer frame which remains immovable in the stage. There is a stop at each end, so that when the inner frames are pushed up to either end, one frame is centred. The slide done with is out on one side, and can be lifted out by the fingers and the next one dropped in, at any convenient moment. To prevent the dropping in of the slide making any noise, it is well to jam in a narrow strip of India-rubber (flat) on the bottom of the lower groove.

This carrier is an especial comfort to the scientific lecturer.....". I agree.

10. Anonymous duplex push-through with lift



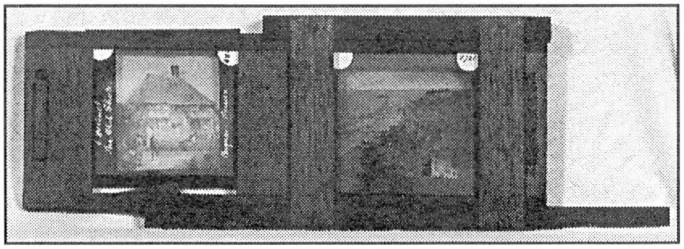
Virtually the same as No 8 above, except that it has wooden levers beneath the slides which lift them about 1/4" at the extremes of travel, allowing easier removal. Except when the wooden leavers stick!

11. "Optimus" Patent duplex push-through with manual lift type

Similar to Nos. 8 and 9, except for a small wooden dowel at each end of the moving frame, which when pressed down raises the slide by means of a brass lever beneath it. The wooden dowels stick when you least expect it.

12. Newton duplex push-through with lift (Stamped "Newton & Co., Opticians, Fleet St, London"

Virtually the same as No 9. The top rails of the inner frame have small cut-outs to ease the removal of the slides after the levers have stuck.



continued page 8

Convention 2000 continued

vard Walk of Fame. The walk consists of hundreds of plaques set in the sidewalk commemorating the achievements of actors, producers, directors, and others in the motion picture, television, radio, and music industries. The Walk of Fame extends along both sides of the boulevard and Vine Street, which intersects Hollywood east of the hotel.

Although a wide range of good restaurants for every price and taste are at a premium in the immediate vicinity, the hotel itself features a Starbucks-like coffee house, sandwich shop, and another moderately priced dining room. The boulevard features several fast food restaurants including a Hollywood style neon McDonald's. The landmark restaurants, however are Musso and Franks, a Hollywood dining tradition since Griffith and Chaplin ate there in 1919, and Yamashiro, a Japanese restaurant a few blocks up from the hotel that provides a great view of the city at night. A more extensive list will be included closer to the convention.

Los Angeles is also, of course, a shopper's paradise. You can enjoy window shopping on Rodeo Drive in Beverly Hills, or take a more unusual trip down the trendy shops of

continued page 8

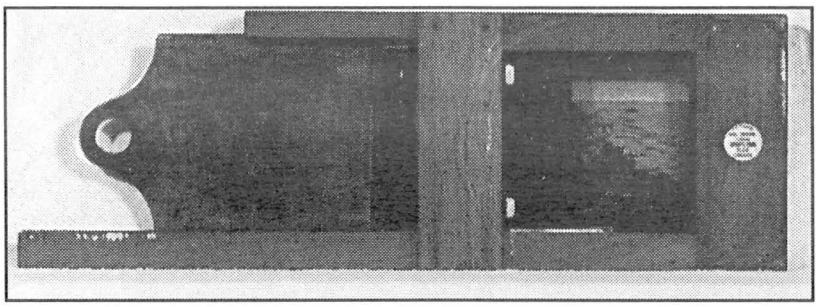
Convention 2000 continued

Melrose Avenue. Malls in Santa Monica and Century City offer an outdoor plethora of more conventional shopping in the Southern California sunshine, or the Beverly Center can satisfy those who prefer shopping indoors.

The Magic Lantern Society always presents conventions that are one-of-a-kind and "can't miss" for lantern enthusiasts, and we promise this convention will be no exception. While LA may be a bit more expensive and perhaps farther to travel for some of you, we aim to roll out the red carpet to make this convention memorable with a personalized touch of Hollywood glamour. We're sure that each of you will have your own version of Hollywood or LA to visit and we'll be happy to guide you through its often hidden treasures. Feel free to write or e-mail us with any questions you might have. But don't forget . . . June 23rd to 25th will be the most comprehensive presentation of Magic Lantern slides, shows, sales, and information you'll find anywhere in the U.S. And of course, we got suckered into hosting this because we think the people are kind of fun to be around too. Hope to see you there.

British Slide Carriers continued

13.Thornton-Pickard Patent



(Ivory discs inscribed "Made by Thornton-Pickard Manfg. Co., Altrincham, England" and "Patent No 22283 (1904) Dissolving Slide Carrier"

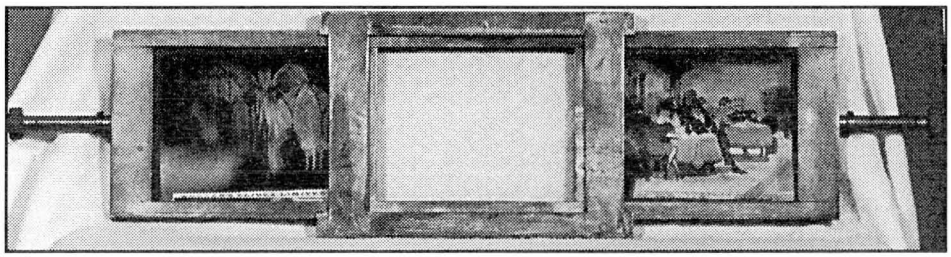
No mention in Hecht (after his deadline of 1896). Thornton-Pickard were manufacturers of cameras from the 1890s.

Dissolving Carrier

The operation is somewhat similar to Beard's Patent carrier, in that the slide is inserted in front of a runner (in this case a brass sheet with an aperture and two hooks) which pushes the slide into position. The runner is then withdrawn, when the slide is pressed back into the projecting position by two springs. The second slide is passed in front of the first by the runner, which, when withdrawn, removes the first slide by means of the two hooks and allows the second to be pressed back into the projecting position.

Jams absolutely solid if two thick slides are used together.

14. J Wrench (London) Push-through carrier for 3 (American-size) slides

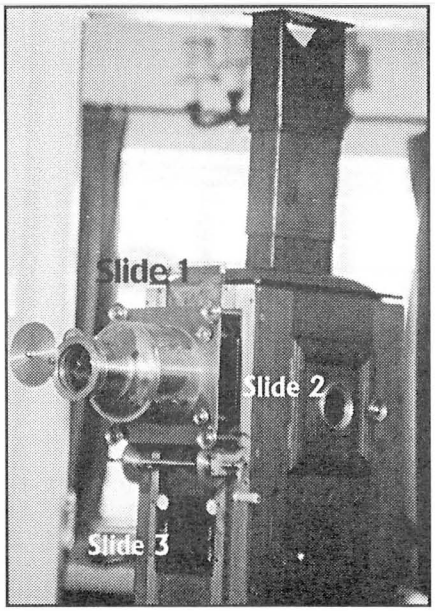


A substantial brass affair. When I first saw this, I assumed it to be amateur-made, in view of its 'engineering', but the Wrench logo and name are stamped in two places on it. Cannot immediately think of any great advantage in having three slides, except to increase its weight even more. Either slips at an angle in the lantern stage, or falls out completely, with a spectacular crashing sound.

Further research, mainly arrived at by reading Volume 2 of 'The Beginnings of the Cinema in England, 1894 - 1901' by John Barnes, shows that this device was intended to be used in conjunction with Wrench's new Cinematograph projector introduced in the latter half of 1897. The machine, complete with slide carrier, is illustrated on page 33. The lantern illuminant normally shines through the centre section, the two outer apertures being used for announcement slides or the like. Why this example is made of brass (the illustration shows a wooden carrier) and is constructed for American slides is something else for conjecture.....

British Slide Carriers continued

15. Terpuoscope



If you decide not to use a carrier at all, you can always use the magic lantern known as the **'Terpuoscope'**. This has a vertical runner up which the slides are lifted via a rack and pinion until the first one is in the correct position for projection, the second slide being just below it. Introduction of the third slide in its turn results in the first one being ejected from the top of the machine!

Patented by Alfred Wrench, No. 12860 of 14th August 1889, these lanterns were sold by Walter Tyler, probably amongst other firms. If the slides don't actually jam, which they often do, resulting in the need to dismantle the machine to retrieve them, then it grinds the sides off any that are slightly wide.

I should be pleased to hear of other types of unreliable slide carrier, and can be contacted through the Editor.

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HEPWORTH, T C
The Book of the Lantern Wyman & Sons 1888
NEWTON & Co.
Catalogue No 4 of Science Lanterns, Optical Lanterns, etc. Circa 1907
PRINGLE, Andrew
'The Optical Lantern, for Instruction and Amusement' (3rd Ed.) Hampton & Co., 1899
STEWARD, J H
Catalogue of Optical Lanterns Part V, N Edition. Not dated, but with an overprinted rubber stamp declaring that they had won a Grand Prix at the International Exhibition in Brussels in 1910.
WRIGHT, Lewis
Optical Projection Longmans, Green & Co. 1895

[1]R R Beard had been apprenticed to J T Oakley & Co and had assisted W H Oakley in his lantern exhibitions. On leaving the firm, he started his own business where 'one or two' of his sons assisted him. Beard was acknowledged to be as good an engineer as he was a lanternist. He patented, with Oakley, a pressure regulator for compressed gas, improving it four years later into his well-know small regulator. In addition to his slide carriers, he devised and improved many other lantern appliances, including an ether saturator mixed gas jets and the Pringle-Beard bellows-front lantern.

***Ed. note** - This article was a script used by David and Michael Evans for a presentation done for our society at the San Diego Convention in 1996.*

"THIS IS MY FIRST TIME . . . SO BE GENTLE"

By Rick Martyna

When I first considered writing this article I didn't know if it would be of interest to other society members. Then I thought there are probably a few lanternists in the society who still remember their "first time."

Our area is very rich in early oil history. One local museum, Drake Well Park and Museum, is dedicated to the first "drilled" oil well in the world. Every year this museum gives a series of lectures on local history, points of interest, and the like. I approached the museum's staff in April of '97 to see if they would be interested in having a magic lantern show in April of '99. (Yes, that's a two-year preparation interim.)

Without asking any questions whatsoever they gave me an exhilarating "YES!" Great! I thought . . . my first booking!

At this point, you are probably wondering why it took me two years to put this show together. Well, I possessed more courage than equipment. For one thing, I only had 16 mechanical slides . . . and maybe, just maybe with a 30-second script for each of the slides I had an eye-pleasing, eight-minute presentation . . . tops! I owned single Bausch and Lomb and Victor Animatograph projectors with different focal lengths. I had read of "dissolving" views, had a pretty good idea of what they were, but never experienced a magic lantern show to know for sure. But one sure thing was on the horizon . . . The Magic Lantern Society Cleveland Convention.

The June '98 convention was beneficial to me in so many ways. My wife and I arrived at the Cleveland convention with many questions in mind as well as some "funds" to help add more slides to our modest collection. What we did was to watch the lanternists give their presentations and took mental notes. The following paragraphs represent some of our concerns prior to the convention.

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This is my First Time continued

When we were going to give the 1999 presentation, should we take people back in time or present the show as a matter-of-fact lecture? Thank you, Terry. You unknowingly answered this question with comments presented to the group. I eventually went with the "back in time" approach.

Should I just project the slides with a musical background or "script" my way through? I eventually did a three-minute segment using just musical background . . . enjoying and borrowing from Laura Zotti's presentation. Thank you, Laura.

How can I get the audience to participate? After Larry Rakow's show I had more confidence and examples to accomplish this task. Thank you, Larry.

Could I ever do a show without "mechanicals?" Thank you Randy and Jere. I am well on my way to giving my first silent movie and theater advertisement slide show in October of this year with a showing of Lon Chaney's Phantom of the Opera. (At the time of the convention I did not own any movie slides and only a half dozen advertising slides.)

Henry, I am still trying to put a show together with unrelated slides as well as you did with your Wedding Show. Thank you for showing me that it can be done and also the humor to get me through when the slides don't want to line up correctly.

Since the 1998 convention I have acquired three sets of live-model slides and two sets of hand tinted slides for audience participation all due to the presentation of Margaret and Nancy Bergh. Thank you not only for the inspiration but the copied sheet music you have since provided to make two of the three live-model sets come back to life.

Inez and I came to the Cleveland convention without a "theme" for our show. After the first day's "inspirations" Inez, came up with that. Thank you, Inez. (I would like to mention that prior to Cleveland, my wife supported my hobby . . . but now she has since "crossed over," replete with period costumes, waiting to do our next show. I should also add that on a return trip from South Carolina, the summer of 1997, she located a bi-unial with an attached dissolver at one of those "Antique Emporiums" situated near an Interstate in Virginia. I tell you, this show was destined!)

Leaving Cleveland with a stash of slides and a plethora of gleaned knowledge and assurance, I was on my way to becoming a confident lanternist with a confident assistant.

May 27, 1999 came and we presented our first magic lantern show with great success to an audience of 85. The lecture/introduction lasted 20 minutes, the show approximately 45, and the after-glow has not yet left either of us.

After giving the 25 minute introduction, I had planned a two-minute intermission to exit the stage and walk to the back of the auditorium. I signaled my wife to begin the "exit stage" music and half way up the aisle I hadn't heard a note. Upon reaching the tape player, I pointed out that she had mistakenly hit the "record" button rather than the "play" button. Oh well, just stop the recording function and hit the play button—easy fix. Meanwhile, the audience was getting a charge out of the "Two-Minute Intermission" slide that was starting to show on the screen as the house lights slowly came down. I thought to myself, "This group will really be appreciative of the show."

I began my dialog and dissolved to a genie with moving eyes as my "Welcome" slide and then to a vivid chromotrope. We thought we would get some type of reaction from the chromotrope. Dead silence—not a murmur. I continued with a tour of some European countries introducing various characters via slip slides. My first audience participation was coming up. (A simple tempo clapping to a slip slide of a man doing an Irish jig.) Did we dare attempt it? After all, this audience was used to more sober and serious lectures in years past.

We did get the audience to participate here and at other points in the show with the rest of it going without a hitch. Well, maybe just a little hitch. At one point in mid-sentence I dropped my script underneath the projection table. Luckily the pages just fanned out and I was able to continue with only a slight interruption to the rhythm of the show.

As many of you seasoned lanternists are well aware, we were approached by many with questions, especially, "How did you do that effect?" A lot of people were amazed at the ingenuity of the slides and the creativity of the Victorians.

One gentleman, however, approached me and asked, "Are you open to any constructive criticism?" To which I answered, "Sure!" "Two points," he said. "First, when you switch from tape to tape don't stop the first one and have the 'silence' of the leader to the second tape breaking the musical mood." "Good point," I answered, using his advise the following weekend at our second ML presentation. "Second, you went out of character twice!" Thinking that I hadn't planned to be in character I let this one pass with a simple nodding of the head. "Third," he continued, to which I interrupted and said, "Please be gentle . . . this is my first time." "Your first time!" . . . (pause for silence) . . . "Then I have no complaints." He turned and walked away, probably as surprised as we were that our first-time efforts turned out so well . . . or maybe it was a statement that a fellow society

member related to me. I was in contact with Don Curran a couple weeks before our first show. After giving me a few pointers he added, "Don't worry. Everybody loves a magic lantern show." "You're right, Don, they do. Thank you for the final note of encouragement. We kept it in mind the entire evening.

Rachel Honegger-Wieser
July 25, 1926-June 6, 1999

The sad news of Rachel's passing has reached us just as the Gazette is ready for the printers. Those of us who have had the pleasure to meet and get to know Rachel and Gerhard at past conventions have learned to love them. We will miss Rachel's cheerful smile and her happy disposition. The Honegger's shows have always been a treat, whether presented in the U.S. or abroad. Our thoughts and best wishes go to Gerhard and we hope to continue to see him in the future. Cards or letters may be addressed to: Gerhard Honegger
Milchbuckstr. 82
CH-8057 Zurich,
Switzerland

THE ROYAL POLYTECHNIC INSTITUTION

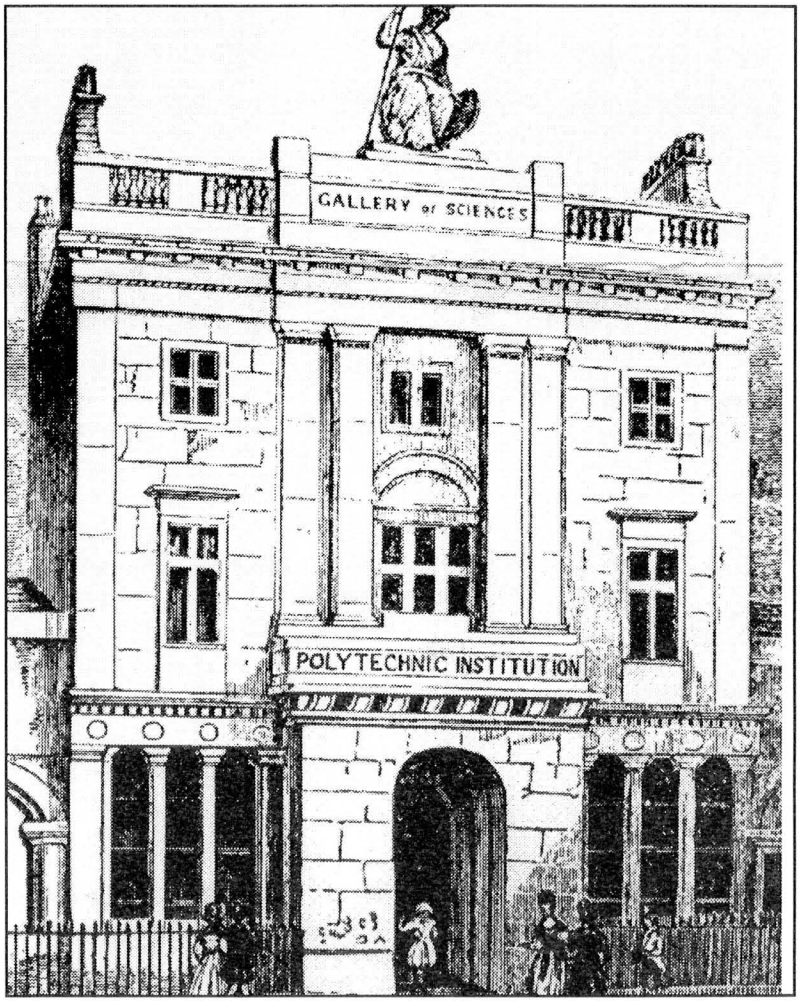
308 REGENT STREET LONDON W1

By Lester Smith

The Royal Polytechnic Institution was founded in London in 1838-9. On December 1st, 1998 the University of Westminster (as it was renamed in 1992) celebrated its 160th anniversary. To make the occasion they held a reception with slide show (35 mm), published a book of their history, and filled their Regent Street windows with illuminated displays.

One of the displays was to be an example of the lantern slide shows that they were famed for. Unfortunately, the University owns but one lantern slide. Knowing of my collection of Aladdin slides, they had my permission to make transparencies and use them as part of their display. The eight slides each measure 8 1/2 ins. x 6 3/4 ins. and were designed by Fid Page and Charles Grogin in 1868 (full details can be found in The Magic Lantern Society of Great Britain's *The Ten Year Book*). I have to admit that I am stunned by the results, which are still to be seen, possibly until the end of this year.

I think it worth mentioning a bit of the Polytechnic's illustrious history. Sir George Cayley was the founder and first chairman. (In 1853 Cayley had designed and built a man-carrying glider, which his coachman flew successfully). John Henry Pepper became director of the Polytechnic in the early 1850s. Best known for his Peppers Ghost he also lectured in New York and Australia, and published popular science books for boys.



Between 1840 and 1880 the Magic Lantern Show was an important part of the Polytechnic's history. Henry Langdon Childe pioneered the development of dissolving views and powerful illuminants, and popularized the chromotrope. Others followed, notably W.R. Hill and E.H. Wilkie with their extraordinary skills at painting and special effects.

Besides regular lantern shows, all sorts of scientific and mechanical wonders were exhibited to an eager paying public. In the Diving Bell, Queen Victoria and Prince Albert descended a few feet below the surface of an indoor tank. Thirty foot sparks were produced from a giant Induction Coil. The largest Oxyhydrogen Microscope threw images of hideous creatures contained in a drop of drinking water onto a sheet, and the Projec-

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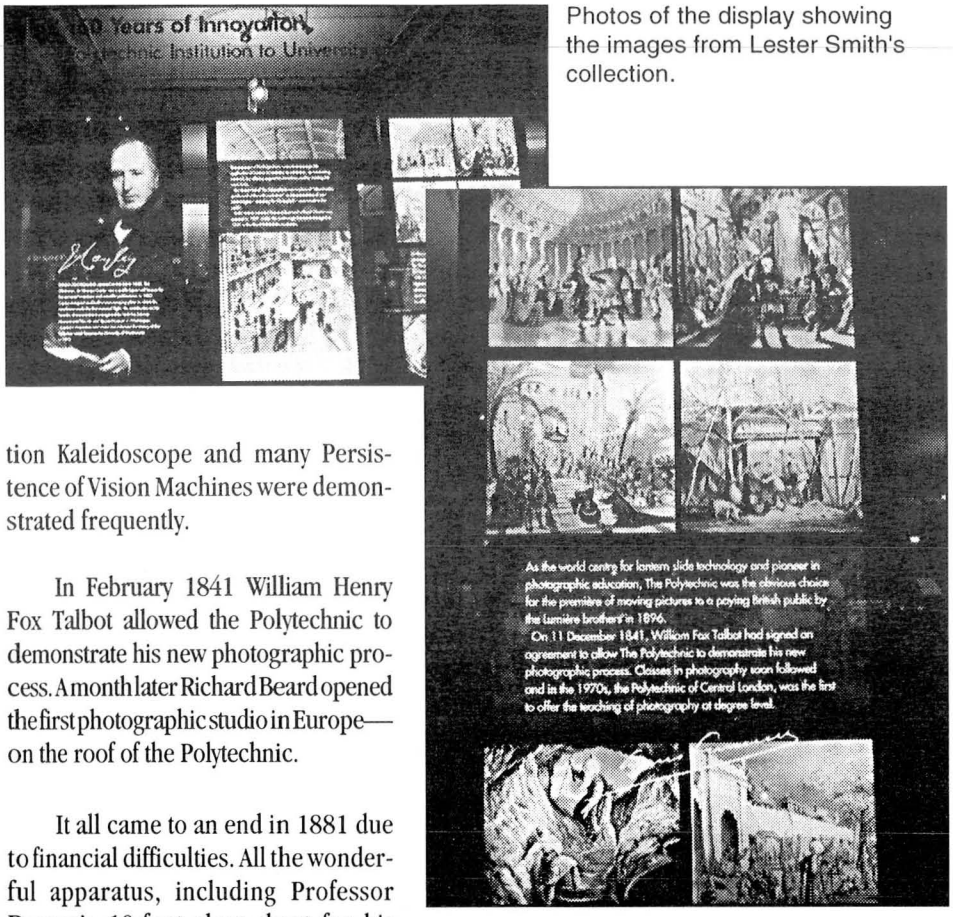
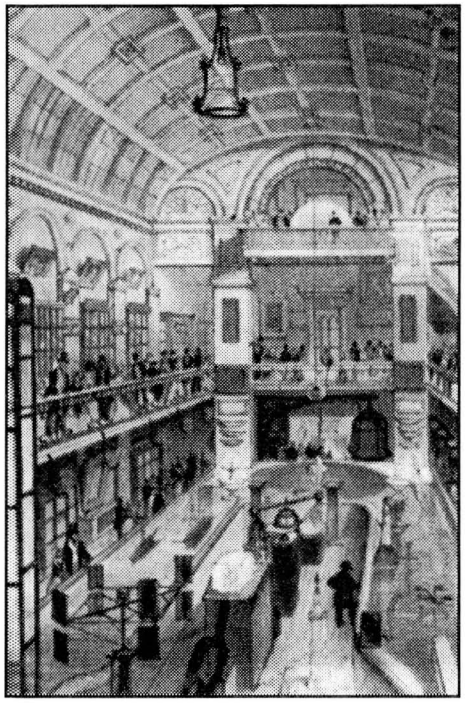

150 Years of Innovation
As the world centre for lantern slide technology and pioneer in photographic education, The Polytechnic was the obvious choice for the premiere of moving pictures to a paying British public by the Lumiere brothers in 1896.
On 11 December 1841, William Fox Talbot had signed an agreement to allow The Polytechnic to demonstrate his new photographic process. Classes in photography soon followed and in the 1970s, the Polytechnic of Central London, was the first to offer the teaching of photography at degree level.

Photos of the display showing the images from Lester Smith's collection.

tion Kaleidoscope and many Persistence of Vision Machines were demonstrated frequently.

In February 1841 William Henry Fox Talbot allowed the Polytechnic to demonstrate his new photographic process. A month later Richard Beard opened the first photographic studio in Europe—on the roof of the Polytechnic.

It all came to an end in 1881 due to financial difficulties. All the wonderful apparatus, including Professor Pepper's 10-foot glass sheet for his ghost effect were sold at auction. The building was acquired by Quintin Hogg (the Grandfather of our present Lord Hailsham) who re-opened it a year later as a place of education and recreation.



Royal Polytechnic Institution Great Hall.

Another landmark in history occurred on the 20th of February in 1896 when Auguste and Louis Lumiere showed the first animated photographs (movies) in Britain to a paying public.

By 1900 membership to the Polytechnic had grown to 15,000! A major reconstruction took place between 1910 and 1912, and after the First World War degrees could be had in Management and Industry, Journalism and Art, Plumbing, and Photography.

In 1990 a link was formed with the Smithsonian Institute in Washington and today with over 25,000 students spread over four different locations in London, it is at the forefront of flexible higher education.

THE PRESIDENT'S VIEW

By Bob Hall

I'm writing this on the 1st of August sitting on the deck of our cabin looking out on Summit Lake, listening to a CD of Roy Orbison, eating pepperoni, and sipping on a mimosa with Sue by my side. The sun is shining, a few boats are moving up and down the lake, and life is good. There is nothing like it when summer comes to the Pacific Northwest.

However, when this reaches you it will be the beginning of autumn. The leaves will change colors and begin falling. Here in the Northwest the rainy season will start soon. In the Midwest and Northeast snowy weather won't be far away. In the South you will start feeling the impact of the "Snow Birds."

At my age, life is beginning to move quickly from one season to another. It is becoming almost like dissolving views. A beautiful sunny lake scene, dissolves into an autumn scene of changing colors, dissolves into a gray, rainy winter, dissolves into a green, rainy spring, dissolves into a beautiful sunny lake scene, and on and on. January dissolves into March, dissolves into June, dissolves into September, dissolves into January, and so on and on.

Actually, there are high points in between each of those dissolves so maybe it's more like a Primus story sets with views showing high points during the year.

No, there are more than eight to twelve high points a year. So maybe my life is really like the Keystone 600 series, with a lot of different things going on during the year. When I look at our calendar it tires me out. We're doing something all the time.

So I guess I have to refute the claim that my "life is a dissolving view set," and say "My life is a Keystone 600 set." But at our age it is like cramming the 600 set into the time it takes to show the dissolving views.

I wish you good lanterning. I'll talk to you later.

KANSAS CITY SLIDE COMPANY, HOME TO GO

Submitted by Elgin Smith

From The Kansas City Star, June 1999
Disney Worked Here, But Site Faces Razing

By Russ Pulley and Brian Burnnes

A Kansas City building where Walt Disney first experimented with animation will be razed soon for a parking lot. The building at 2449 Charlotte St. on Hospital Hill was acquired last year by the University of Missouri-Kansas City to make room for a life-sciences facility and parking.

It is the former home of the Kansas City Slide Company, where entrepreneur A. Vern Cauger hired Disney in 1920.

Walt Disney

Disney enthusiasts hope the structure can be preserved. University of Missouri-Kansas City officials say the vacant building is in disrepair and not even the most important Disney site in town.

Disney worked more than two years at the Charlotte address, helping produce slides and one-minute films shown as advertisements in movie theaters. He worked alongside other Kansas City artists who, like him, later would rise in the California animation industry. Among them was Friz Freleng, who would help bring Bugs Bunny to life. The rabbit got his name from J.B. "Bugs" Hardaway, who originally drew the character and also worked in the building.

Still another artist at 2449 Charlotte was Ub Iwerks, who joined Disney at Cauger's company and later followed Disney to California. Iwerks often is credited with the design of Micky Mouse, Disney's most famous character.

"(The building) has wonderful historical significance," said Russell Merritt, the Oakland, California author of Walt in Wonderland: The Silent Films of Walt Disney. "One of the fascinating aspects was how Disney, Iwerks and all the others were there, and how each in their own way was going to transform animation history."

Cauger's son, Ted Cauger of Lee's Summit, and Dan Viets, a lawyer from Columbia, have been trying to persuade the university to spare the building. "This was the source of the Hollywood animation industry," Viets said. "There was no animation being done in California until the artists went out there from Kansas City."

University of Missouri-Kansas City is preparing to seek demolition bids, but it is unclear when the structure will fall. The building is not listed on the Kansas City Register of Historic Places. University officials say it has less historic value than other area buildings with Disney connections. "People have determined its real significance is negligible to the Walt Disney legacy," said Jerry Jensesn, University of Missouri-Kansas City's intern vice chancellor for administrative affairs.

Kansas City film buff Butch Rigby is working with Viets to preserve another Kansas City structure at Forest Avenue and 31st Street, where Disney in 1922 launched his own company.

"Of the two buildings, the Forest Avenue site is more important," Rigby said. Maurice Manning, a university system spokesman, agreed. "I don't know if there's money for one Disney shrine, let alone two," he said.

Further, a 30-page engineering report outlines many problems at 2449 Charlotte, including a bad foundation and leaky roof, said Gary Swanson, the university's director of campus facilities.

A recent tour of the building, arranged by university officials, revealed piles of rain-soaked, rotting debris; moldy piles of shoes, heels, laces, old records and material abandoned by Konomos Distributing Company, which owned the building for years.

Still, the university is willing to donate the stone "Kansas City Slide Co." inscription over the building's front door, as well as a large film drum left in the basement, to any future Disney museum, Manning said.

Viets and Cauger concede that they do not have the money or a use for the building. They hope university officials will preserve it. "They could use it for an instructional purpose; it's not that many (more) parking spaces," Cauger said.

Disney got his first hands-on experience with animation there, Cauger added. The process intrigued Disney. Soon the elder Cauger lent Disney a stop-action camera that he used to produce an initial moving cartoon—a short about Kansas City potholes—in his garage at night. It was the first in a series.

In May 1922, Disney left Cauger's firm, which had been renamed Kansas City Film Co., and incorporated Laugh-O-Gram Films at 31st and Forest. Disney struggled there for a year before declaring bankruptcy and leaving for Los Angeles. It was the sheer number of future animators who passed through the Charlotte Street building that intrigues histo-

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Kansas City Slide Company continued

rians today. "They were a vital group of animators who made Kansas City, along with New York, a leader in that field," said Steven Watts, a University of Missouri-Kansas City history professor and author of The Magic Kingdom: Walt Disney and the American Way of Life. "They all worked in that building."

To reach Russ Pulley, call (816) 234-7811 or send e-mail to rpulley@kcstar.com. To reach Brian Burnes, call (816) 234-7804 or send e-mail to bburnes@kcstar.com.

LETTER TO THE EDITOR

Submitted by David Evans

Further to the article by J.P. Jenks in the summer 1999 edition of the Gazette on "How to Photograph Magic Lantern Slides," I should just like to make a comment.

Those of us who have scanners attached to our computers, and have transparency adapters fitted to them, can scan lantern slides to a very high degree of accuracy and detail. It is quite straight forward to scan at 1000 dpi (dots per inch) or higher. (Mine will go to 9600 dpi, but that is interpolated - the highest optical scan rate is 1200 dip). If one is intending to keep the slides on a computer for exhibition, possibly via one of the latest SVGA projectors, this is an ideal way to do the job and much cheaper, quicker, and more permanent than the photographic method. Photographic quality printers are making great strides in print quality, and I think it only a matter of months before such printers, capable of doing 1200 dpi or more on transparency material, will be good enough to produce adequate reproduction slides. And one can digitally edit the image, removing cracks, pealing paint, etc.

I attach a scan of a slide made on my scanner.

Thanks for the great magazine!

Best wishes from U.K.

GILBERTS' GALANTEE SHOW

By Pat and Ray Gilbert

Recently, when time is at a premium, we have been asked to give a talk as an alternative to our full shows. Our title, "Throwing Some Light on the Lantern," aims to give a global picture of lanterns, slides, and related materials. At the end of one such evening in the City of Lichfield, Staffordshire, the vote of thanks, to our surprise, took the form of a poem. It was written in the dark during our talk by Jane Dayus-Hunch . . . an unusual vote of thanks, we thought!

Tonight we have seen your lantern show
Of Slides, pictures, and new things to know.

The abbey changed from day into night
The Pied Piper you showed gave us all such a fright.

The skipping slides were all so clever
Naughty monkeys and a growing flower.

The seasick ship and blacksmith too
Were moving pictures, hand-painted with blue

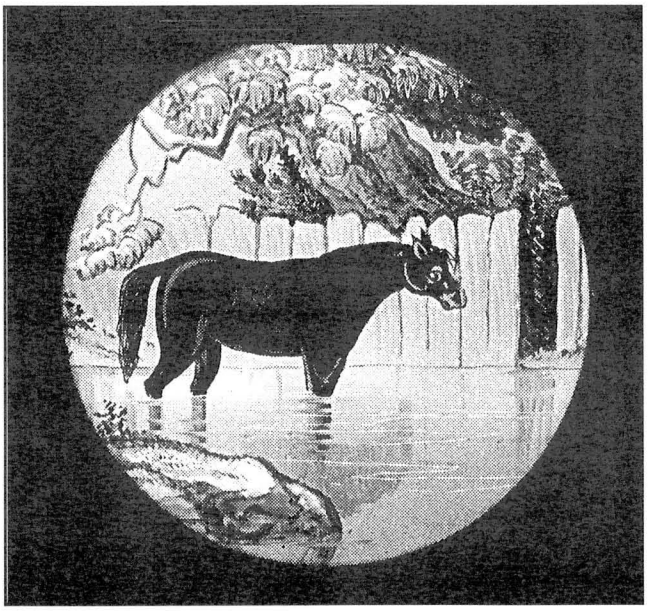
The photographic slides were oh so old
With Queen Victoria looking very bold

Showing us how in days gone by
The Cathedral looked and children were shy

With Greystone Bird and Valentine
Showing skills of capturing a moment in time

You recited a poem with a motto today
"At the bar of the Gin shop, so glittering and gay"

So we thank you kind sir for your talk here tonight
For the Town's Women's Guild it was so cheery and bright



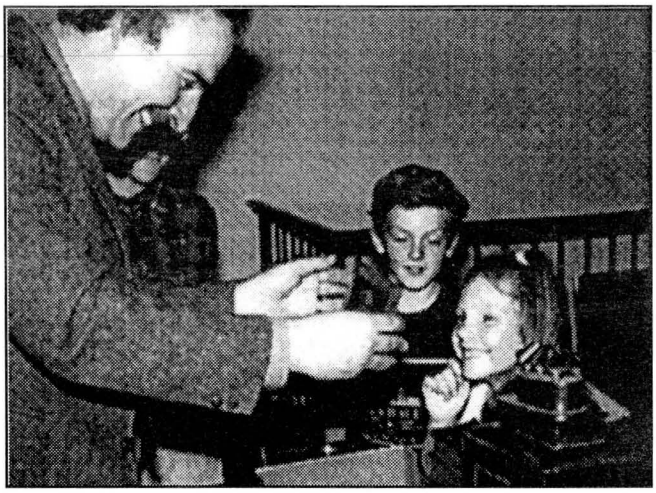
MEMBERS IN THE SPOTLIGHT

From The Glengarry News, Alexandria, Ontario
Wednesday, May 19, 1999

Magic Lantern Still a Valuable Medium

By Greg Perrenboom

Some Dalkeith area residents were taken back in time to a simpler media era. In a darkened room at the Breadalbane Baptist Church, the dimly lit figure of Professor Lindsay Lambert leans over a strange object with a cylindrical front and a square rear. His hand juts out of the side of the machine, removing a slide that is replaced with another.



Professor Lindsay Lambert explains a magic lantern slide to admires.

Lambert, a mustached man with thick curly hair, bursts into song.

The machine projects a scene from late 19th century—people wading into the sea. More scenes are flashed. There are images of people—again from the 19th century—riding bicycles, fighting fires and of the Klondike Gold Rush.

Some of them move. Lambert deftly jiggles the slide within, causing a lion to move his jaws. Lambert supplies the dialogue to the amusement of his audience.

While entertaining in a quaint, but still thrilling way, Lambert's social and political commentary also educates his audience. Indeed, the Ottawa resident is reliving the purpose of those magic lanternists who ruled the auditoriums;, churches, and museums before the full development of cinema. "What I like about it is that people who have computers for 15 years throw them into the garbage," he said, of the first personal computers which seem so antiquated by today's ultra-powerful models. "But this medium was around more than 100 years ago," said Lambert, who bills himself as a professor, because the word's origin, 'profess' means someone who is knowledgeable about a specific field.

The first magic lanterns in fact, go back to the mid 17th century. Since then, and especially during the last century, the height of their popularity, they were used as a tool for educating, influencing, and of course entertaining.

Lambert insists he will never derive a full-time income from it. "I do it for the fun and to keep history alive."

Lambert, an avid researcher in theatre limelighting, bought his magic lantern, an Iron Duke Russian iron and brass model, in 1982. Although it was in only fair shape, with time, Lambert, a restorationist of china, glassware, and small antiques, retooled it.

Originally, the lantern used a powerful kerosene light source. He has since converted it to house a 100-watt halogen bulb.

Through the years, he gradually acquired his impressive slide collection of about 80, almost all dating from 1850 to 1910.

CELEBRATION OF AGING LUNCHEON, HONORING THOSE OVER 80

From The Auburn, Washington Senior Center Newsletter

Submitted by Joe Koch

On May 14th we honor those 80 years old and over. All ages are invited to the celebration as we take "A Trip Down Memory Lane," Enjoy a special Magic Lantern Slide presentation by Alice and Joe Koch. The slides will help us travel back in time. If you own any glass slides, be sure to bring them.

WELCOME TO NEW AND RETURNING MEMBERS

By Ralph Shape

Stuart Kramer
1766 Blair Loop Rd.
Danville, VA 24540

Tim Riker
2929 Blossom St.
Columbia, SC 29205

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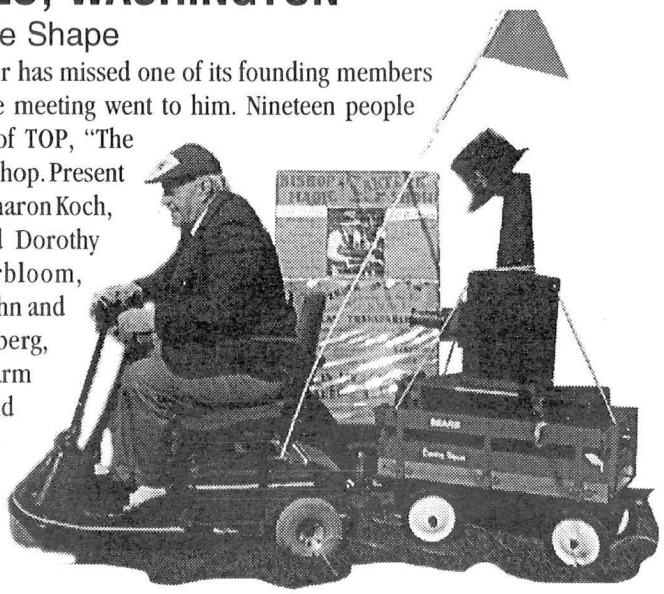
THE NORTHWEST CORNER TRAVELS TO PORT ANGELES, WASHINGTON

By Ralph and Judie Shape



The Northwest Corner has missed one of its founding members lately so on May 16th the meeting went to him. Nineteen people crowded into the home of TOP, "The Old Projectionist," Bob Bishop. Present were Joe and Alice Koch, Sharon Koch, Harvey Becker, Ron and Dorothy Easterday, Larry Cedarbloom, Ralph and Judie Shape, John and Betty Potter, Bud Kannenberg, Bob Doran, Bob and Carm Bishop, and friends, Bill and Lidde Neidenger. Ever the gracious hosts, Bob and Carm made us welcome. It was April 12, 1980 when the first meeting of the NW Corner was held, that too at the Bishop home. Bob spoke of that first meeting and read the minutes.

Bob reviewed society history and how the NW Corner came into being. Joe Koch talked of his recent radio and TV interviews in response to his George Washington shows. Larry Cederblom discussed the idea of the NW group having its own website. He also showed some of the erroneous listings to watch for on e-Bay. Harvey Becker spent the weekend touring the antique stores of Port Angeles with little success.

Feasting is a customary part of these meetings. As usual, everyone was sated. Then to Bob's showroom for the slide viewing. Slides featured a variety of subjects ranging from Northwest Indians, to advertising, to Stanley and Livingston.

We thank Bob and Carm Bishop and their daughter, Susan, for allowing us to meet in their home. Northwest Corner will next meet August 15 in Gig Harbor, Washington to watch Bob Hall burn hotdogs.

Welcome to New and Returning Members continued

Harvey Becker
3611 NE 85th St.
Vancouver, WA 98665

Ted Jez
5141 Idlewood Cr.
Burlington, Ontario
Canada L7L 3Y5

David Francis
10101 Jaydee Blvd.
Fairfax Station, VA 22039

Douglas Hausknecht
56 Hurlburt Ave.
Akron, OH 44303

Henry Meredith
1 Bradley Dr.
Malvern, Worcestershire
UK WR14-1JS

Address Change:

Mervyn Heard
Hal's Croft
Moxton, Andover
Hants, UK SP11 8AS

Name correction: Last issue listed new members, Gwen and John Sebus, should be Mrs. Joke Sebus and Gwen Sebus.

THEATER FIRE

Submitted by Ron and Dorothy Easterday

From The Reading Eagle, Reading, Philadelphia, Pennsylvania, March 29, 1999

Horror of Berks' Greatest Disaster Has Not Dimmed

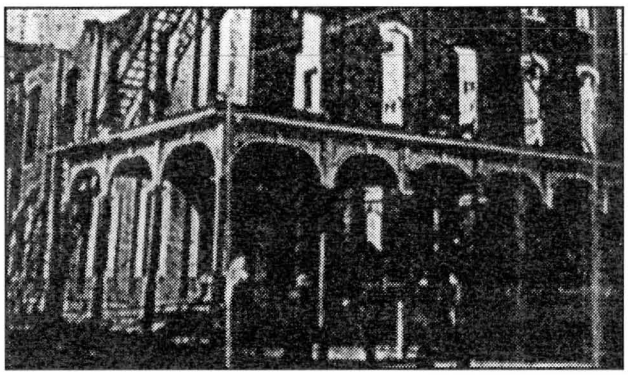
What has happened in Boyertown the night of January 13, 1908, remains the single greatest disaster in the history of Berks County, a horror as incomprehensible now as it was then.

On that Monday night, almost 400 men, women, and children had gathered in the Rhoads Opera House at East Philadelphia and Washington avenues for a church-sponsored production of a popular traveling tableaux, "The Scottish Reformation."

The $10,000 production featured the latest stereoptican slide projection displaying photographs of Scottish castles and countryside, inter-spaced with dramatic stagings featuring local church members costumed and bejeweled.

What could go wrong did.

The interior of the theater was wooden, lacquered and shellacked from floor to walls and ceiling. The stage curtain and room draperies were flammable. The lighting throughout was by kerosene lamps. The four footlights at the front of the stage were fed by a long cylinder containing several gallons of kerosene. the lamp that projected the stereoptican slides from the rear of the theater was fueled by separate tanks containing volatile oxygen and explosive hydrogen.



The ruins of the Boyertown Opera House after the tragic fire in 1908.

While the center aisles featured fixed theater seats, loose chairs lined the side aisles. The stairway that led to the second floor theater was six feet wide for the most part, but at the first floor it narrowed to four feet at the ticket booth. The double doors to the street opened inward, and one of them was locked to prevent freeloaders from sneaking past the ticket-taker.

It proved to be a disaster in waiting.

All it took to set it off was a harmless, though unnerving, noise from the stereoptican machine. The operator, who was handling his first live performance, somehow managed to knock the hose off the oxygen tank. Though he quickly shut the valve to end any possible danger, the loud hiss of the escaping gas startled everyone.

A costumed youngster backstage, wanting to see what was happening, lifted the curtain to peek and knocked over the kerosene lamp on the piano. Burning fuel quickly spread across the stage. In that initial panic, other lamps were knocked over, and the fire leaped up the walls and the stage curtain to the ceiling.

There was a desperate rush to escape. But the women in their wide, long skirts saw their garments take flame from the floor, and the more they attempted to move from the fire, the more they spread it.

Those on the sides kept tripping over the loose chairs. Several men, it has been reported, hoisted loose chairs and employed them to batter their way through the women and children.

Hardly anyone remembered the new fire escapes on either side of the building, accessible through the high-silled windows.

Too many headed for the stairway, only to be squeezed by the narrowing at the bottom and trapped by a door which, in the crush of humanity pushing on it to get out, was impossible to pull inward to open.

In their excitement, the volunteer firemen decided to pull the steam engine to the fire themselves, rather than take time to hitch the horses. But on a downhill run it got away from them, and with its wagon tongue, fatally speared a fireman against a large tree.

From 9:30, when it first burst into flame that Monday night, the fire burned out of control until 3:30 the next morning, gutting the building. Fifty bodies were found inside the door, so thoroughly incinerated they crumbled when touched.

Another 120 or so were found elsewhere in the wreckage—counts of the dead have varied over the years from 169 to 173. Twenty-four bodies too badly burned to be identified by loved ones were interred in a mass grave in Fairview Cemetery, mourned by families who knew their loss, but did not know which was theirs.

Another funeral procession for six young ladies, cousins, stretched a mile, from Bechtelsville to Boyertown. Eight families were exterminated in their entirety. Twenty-five children lost both parents.

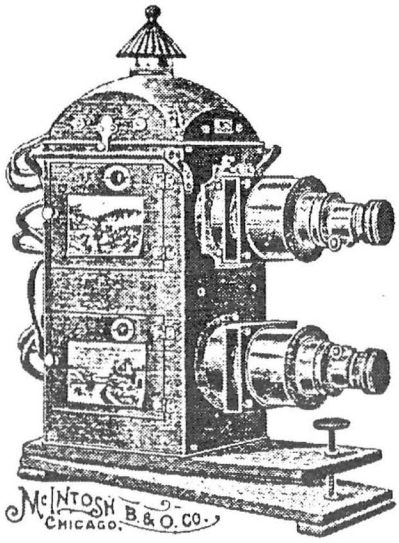
Though there were attempts to bring charges against various persons, District Attorney Harry D. Schaeffer would have none of it. No one, he ruled, had broken any of the laws of the day.

In the aftermath of the tragedy, the stage moved quickly to legislatively correct most of the deficiencies that had contributed to the inferno.

BITS AND PIECES

Winner of this issue's "What a Great Idea!" award: At the end of each of his e-Bay (on-line auction site) ads for lantern slides, Henry Clark includes the following: "Do you find magic lanterns and magic lantern slides fascinating? Would you like to learn more about them? You might want to become a member of the Magic Lantern Society of the United States and Canada. The Society has more members than the Franklin Expedition, and has a lot more fun. For more information, click on The Magic Lantern Society of the United States and Canada."

Here he includes a URL to the MLS webpage That part takes a bit more technological ability than most of us have. I'm sure Henry would happily share a "how-to" lesson with those interested in promoting our society in a similar way.



THE MAGIC LANTERN AT THE RUBIO PAVILION

By The Old Projectionist, Bob Bishop (TOP)

The summer edition of Echo Mountain Echoes has arrived at TOP's house and most interesting it is. An extensive lead article entitled Remembering Rubio Canyon by Jake Brouwer, one time member of our Society, describes in great detail the monumental task of bringing in the multitude of materials in order to accomplish the various types of construction such as track, trestles, and the building of the Rubio Pavilion. In the very beginning much of the materials needed was carried to the mountain by mule train.

But when at last the track with all its bridges and cliff-hanging right-of-way finally reached the Rubio Pavilion at an altitude of approximately 2,000 feet, the Pavilion was ready with 12 rooms available and 60 more in the offering. At this altitude the Lowe System of California was higher than established similar resorts operating in New York state's Catskill Mountains.

"Concerts, balls, and parties were the order of the day. Also provided were the ever popular lectures of travel, often illustrated by the magic lanterns put on by such notables as the likes of George Wharton James and John L. Stoddard."

This writer knew in his bones that the magic lantern would somehow be entwined with the ongoing story of Mr. Lowe. Now will someone tell me of George Wharton James?

Material taken from Echo Mountain Echoes, Summer 1999 Vol. 4-No2. Further information from Jake Brouwer, P.O. Box 1352, Glendora, CA 91740.

THANKS FOR THE HELP

From Bob and Sue Hall

Thanks from the editors of The Gazette. Many of our members have been wonderful about contributing articles for The Gazette. We cannot begin to express our gratitude for your thoughtful generosity. We want you to know three things:

1. We couldn't and wouldn't do it without you.

2. Sometimes an article gets buried for awhile but it will always surface and be used sometime in the future. For instance, we have had David Evan's article on slide carriers for over a year waiting for the right issue to run it as a "lead." We try to achieve some balance in each issue and also run time sensitive material on time.

3. There are many of you out there with stories to tell and information to share that we haven't heard from. Please take a few hours in the next month or two to get something off to us. All our members benefit from the sharing of interest, information, and expertise!

WANTED:

Lewis and Clark Expedition slides, prefer color. Looking for a Lewis and Clark reading. 2004 will be the 200th anniversary of their departure from St. Louis. Call or write Joe Koch, 2902 28th St. SE, Auburn, WA 98092. (253) 833-7784.

FOR TRADE:

Contact M. Lindsay Lambert, 41 Bellwood Avenue, Ottawa, ON K1S 156, Canada. Prefer Gold Rush slides or pre 1915 interesting Canadian views.

A.T. Thompson & Co., Boston:
- 1052 - Arizona Colorado Canyon
- 1050 - Arizona Colorado Canyon, Colorado River in the Canyon

Same mat as above but no maker's name:
- Map of Md., Va., Penn. N.Y. Baedecker

Charles Beseler Co.:
- Clarkson Memorial School of Technology, Potsdam, N.Y. (a college of engineering for the training of men, founded 1896)
- The Clarkson School of Technology, Potsdam, The Academic Procession
- The New Gymnasium, Clarkson School of Technology
- The Town Hall and Universalist Chruch, Potsdam
- The Lodge & Gateway, Rayside Cemetery, Potsdam
- The Thomas Clarkson Memorial School of Technology, Potsdam
- Potsdam's Dams, The Spring Flood, Racket River
- The First Fall of Five Falls, Racket River, So. Colton
- Aluminum Co. of America, The Power House through which the power canal discharges into the Grasse River
- Plant of Aluminum Co. of America, Massena
- Aluminum Co. of America, The Power Canal from the St. Lawrence to the Grasse at Massena
- Undeveloped Power (rapids on the river)
- Quarry at Gouverneur
- The High School, Gouverneur
- Memorial Arch, Gouverneur
- First Presbyterian Church and Parsonage, Gouverneur
- Parishville - The Gorge - The Mill Pond, The Mills
- Rock Dam, Oswegatchie R.
- Winter in St. Lawrence Co. on the Oswegatchie (nice river bow, with trees & snow, rail fence in foreground)
- The Spring Flood on the Oswegatchie, Rock Dam.
- Cranberry Cake ("Title Unnecessary" written at bottom left)
- State School of Agriculture - Agricultural Hall (Benjamin M. Knapp, Canton, N.Y., Photographer, name at lower right)
- St. Lawrence University, Richardson Hall
- St. Lawrence University, Fisher Hall
- St. Lawrence University, U.S. Weather Bureau
- State School of Agriculture, The Barn
- (Student procession with placards. The main one reads "400 students spend $150,000 annually in Canton. What would 200 more students mean?")
- 375 students of St. Lawrence University in line last Tuesday afternoon to impress the people of Canton of the importance of completing the $200,000 endowment fund (another march)
- Evening at Cedar Island, Thousand Islands (New York Central Lines logo at lower right)
- Dr. Gaines, sometime president of St. Lawrence University (head & shoulders portrait)
- Gen. N.M. Curtis (seated portrait)

No maker's name:

- Judge Leslie W. Russell, Canton (head & shoulders)
- Gilbert H. Manley, for 35 years editor of the St. Lawrence Plaindealer (head & shoulders)
- Hon. Geo. R. Malby (head & shoulders)
- San Bernardino Valley, California (panorama of valley, well, horse, cart & child in foreground; image is faint, but does project)

Wanted

Temperance slides - tying to fill multiple holes in partial temperance sets

Needed:

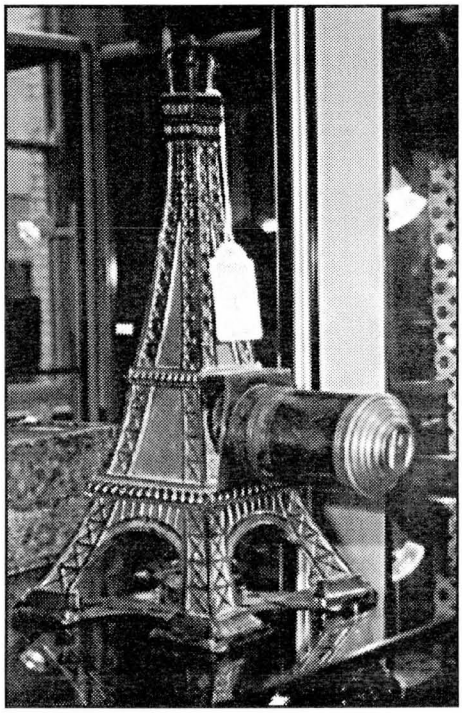
"Drunkards Career" - Slides 1,5,7,10,11

"The Bottle" Slides 1,3,& 5

"Drunkards Reform' - Slides 3 & 4

"Oh Father Dear Father" - Slides 3, 5, 7 & 8

Contact: Dick Moore
email rmoore0438@aol.com
(203) 457-1945



This Eiffel Tower lantern was offered at Sotheby's in April and went to 4,500£ (about $7650 U.S.) against an estimate of 5,000-6,000£.

Welcome
WE'RE HAPPY TO SEE YOU !
EVERYBODY JOIN IN THE CHORUS
IF YOU HAVE ENJOYED THIS PICTURE PLEASE TELL YOUR FRIENDS
LAST SHOWING TOMORROW
WARNING
SPITTING ON THE FLOOR of this Theatre positively prohibited under penalty of law
By Order of The Board of Health
WELCOME
This Concludes the Performance
Those who came in late
MAY REMAIN FOR THE NEXT SHOW

Kansas City Slide Company Slides